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ABSTRACT

This study presents some of the most frequent questions asked by teachers in Indiana concerning phase-elective English programs. Some answers to these questions were compiled by a committee appointed by the Indiana State Department of Public Instruction. The contributors reviewed published and unpublished articles and curriculum guides, as well as their own experiences in planning multiple-elective programs, before formulating answers to the questions. Some of the questions asked were: What is this curricular innovation? Who should design the courses? Will they last? how much planning time is required? What is the cost of the programs? How can they be evaluated? A bibliography of books, articles, and curriculum guides is included. There are also appendixes dealing with sample course descriptions and sample course outlines in creative writing, appreciating the mass media, and experimental writing. (Author/DI)

Some Questions and Answers About Planning Phase-Elective Programs In English

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INDIANA COUNCIL OF TEACHERS OF ENGLISH

SOME QUESTIONS AND ANSWERS ABOUT PLANNING PHASE-ELECTIVE PROGRAMS IN ENGLISH

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INTRODUCTION

During the last two or three years, slightly more than two dozen high schools in Indiana have been developing phase-elective programs in English. The enthusiasm of both teachers and students in schools that initiated multiple-elective programs two or three years ago is so contagious that dozens of English departments in Indiana are designing courses to be offered in the fall of 1972. Many other departments are currently developing partial or complete programs for the 1973-74 academic year. Thus we can estimate that at least one hundred schools in Indiana will have launched phase-elective programs by the opening of school in the fall of 1973, and at least another hundred will be planning them. Yet Indiana is far behind its Midwestern neighbors in the number of schools offering such programs even though the movement was started in nearby Trenton, Michigan.

What is this curricular innovation? Is it just another educational fad, or is its philosophical base and course content so solid that it will last for decades? Who should design the courses? How much planning time is required? How much does it cost to offer so many different courses in one year? Can a small school offer such a program? Where can a planning team look for help? How might a phase-elective program be evaluated?

These and other questions are being asked so frequently by teachers in Indiana that Mescal Messmore, State Consultant in English for the Indiana State Department of Public Instruction, appointed a committee to gather information for an article on planning phase-elective programs. The contributors named on the cover of this bulletin reviewed published and unpublished articles and curriculum guides before formulating answers to questions about developing and evaluating phase-elective programs. Each of the contributors also based his answers on his own experience in planning a multiple-elective program. The editor attempted to present all opinions expressed without distorting them with his prose. Charles Blaney, Executive Secretary of the Indiana Council of Teachers of English, generously offered to publish the questions and answers that follow and to distribute this bulletin to members of the ICTE.

What is a phase-elective program?

A phase-elective program gives a high school student the opportunity to select from a wide variety of courses those that appeal to his special interests and needs. Rather than being forced to take traditional courses commonly labeled English I, II, and III, a student enrolled in a school offering multiple electives can choose from a list of courses like this, which is a sampling of course titles from the curriculum guides of several high schools:

Practical Writing for Today's World
Technical Writing
Basic Communication (Writing and Speaking for Fun and Profit)
Creative Writing
Reading and Writing Poetry
Writing the Research Paper
The Language of Conflict
The Language of Imagination
The Language of Inquiry
The Language of Song
Adventures in Semantics
You and Your Language
Improving Your Vocabulary
Exploring the Mass Media
Writing for the Media
Writing Advertising Copy
The Mass Media and Propaganda
Film Making
Fundamentals of Public Speaking
Oral Interpretation
Reading Plays
Stagecraft
Act One
Science Fiction Fantasy
Greek and Elizabethan Drama
The Image of Youth in Literature
The Bible as Literature
Political Responsibility in Literature
Introduction to Shakespeare
The Modern Short Story
Reading for Self-Discovery

The number of courses offered in a school is limited mainly by the number of teachers, their areas of competency, the interests of the students, and the amount of time devoted to each course. Some courses may be designed for only six weeks, while others may be scheduled for nine, twelve, or eighteen weeks, depending on the subject matter and the flexibility of the master schedule.

In many schools experimenting with phase electives, a freshman enrolls in an introductory course for six, nine, or twelve weeks before electing several other courses designed for freshmen. Most introductory courses focus on basic skills in reading, writing, speaking, and listening. After the freshman year, a student, with the advice of a counselor, elects any of the courses if the program is nongraded. Courses in a nongraded program are phased according to the level of difficulty.

It is important to note that a student is not assigned to a specific phase level because of his academic ability. Instead, he can select courses from different phase levels according to his own assessment of his ability. Thus a student who is weak in language skills may select a phase two course in language and later take a phase four or five course in drama or film making because he is strong in those areas. One definite advantage of the flexibility of a phase-elective program is that a student never need feel that he has been assigned to the "dumb" track forever; rather, he can move from phase one to phase five and back to one without being stigmatized. It is the student — not the counselors or teachers — who assigns himself to a phase level with the advice of his counselors and teachers.

In Trenton, Michigan, the electives are divided into five phases that are described as follows in the curriculum guide:[1]

> PHASE 1 courses are designed for students who find reading, writing, speaking, and thinking quite difficult and have serious problems with basic skills.
>
> PHASE 2 courses are created for students who do not have serious difficulty with basic skills but need to improve and refine them and can do so best by learning at a somewhat slower pace.
>
> PHASE 3 courses are particularly for those who have an average command of the basic language skills and would like to advance beyond these basic skills but do so at a moderate rather than an accelerated pace.
>
> PHASE 4 courses are for students who learn fairly rapidly and have good command of the basic language skills.
>
> PHASE 5 courses offer a challenge to students who have excellent control of basic skills and who are looking for stimulating academic learning experiences.

The Jefferson County (Kentucky) Public Schools offer this description of these five phases in their curriculum guide:[2]

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[1]*Project Apex: Appropriate Placement for Excellence in English.* Trenton, Michigan, Public Schools, 1970, p. 6.

[2]Jefferson County Board of Education. *Phase-Elective English, 1970.* Louisville, Kentucky, 1972, p. 1.

Phase 1 includes courses designed for students who may have reading or learning problems and for those who have, to date, shown little *or no* interest in English studies. In the selection of materials and in the planning of activities, care has been given to (1) increasing interest through greater enjoyment and greater relevance and (2) developing basic skills. Much student involvement is strongly recommended.

Phase 2 *includes courses designed* to increase motivation and competence in reading, language usage, and composition. A course bearing this phase designation does not *generally* introduce books of known difficulty but stresses interpretation and transfer of understandings in works at a comparatively easy reading level.

Phase 3 courses require a higher level of reading *competency* than do Phases 1 and 2 *and require a* willingness to extend this and other language skills. The application of basic principles in literature, language, and composition *are included in a Phase 3 course.*

Phase 4 includes courses that require students to work at a more sophisticated level and to demonstrate a higher degree of self-motivation. Course materials and activities demand a high reading level, a grasp of language structure, and a degree of proficiency in writing.

Phase 5 designates courses equal, in level of difficulty, to those of college freshmen. The design of Phase 5 courses presupposes students *to have more developed skills* and understanding as well as maturity in thought and purpose. Both Phase 4 and Phase 5 courses focus on depth and quality rather than breadth and quantity of work.

Any planning team preparing a phase-elective program needs to decide how many phases are needed for the students in its school before writing its own descriptions of the levels. The contributors to this article urge planning teams to write their descriptions so carefully that teachers, students, parents, guidance counselors, administrators, and all interested members of the community will understand the purpose of each phase. Some critics of phase-elective programs have called attention to the lack of specific information in the description of the phase levels. The critics suggest that planning teams examine several descriptions, noting their weaknesses before attempting to write descriptions filled with specifics — not generalities. The critics urge planning teams to avoid borrowing descriptions of phase levels or courses.

Why were phase-elective programs developed?

There are many reasons why departments of English across the nation have experimented with phase electives, but the most obvious reason is that students, teachers, parents, and administrators are dissatisfied with traditional programs. Thousands of people are demanding

that the schools change because they are, among other charges, dehumanizing and unrealistic. Thousands of students, parents, and teachers are echoing criticisms made in such books as *How Children Fail, Crisis in the Classroom, Deschooling Society, Freedom to Learn,* and *Future Shock.* Thousands of people are demanding that the schools pay more attention to the needs of the individual student.

Phase-elective programs were developed in an attempt to provide each student with the kind of education in English that he needs. For the most part, such programs have been planned by teachers who believe that

a. all students should not have to take exactly the same courses in English;

b. students should be trusted to make their own decision about their education;

c. educational traditions are not sacred but should be questioned;

d. we educate students to help them live — not just to appreciate our cultural heritage;

e. learning should be interesting and exciting;

f. in a time of rapid change we should emphasize the teaching of processes more than facts;

g. the teacher is a guide not a god;

h. the students' needs are more important than the school's needs;

i. we can help students become responsible only if we give them more freedom and responsibility.

What are the advantages of a phase-elective program?

Advocates of phase-elective programs list these merits, among others:

a. Students are highly motivated because they are free to study what interests them.

b. Such a program can give teachers more opportunities to individualize instruction.

c. A student can choose from among several courses designed for his level of ability rather than having to follow a set program.

d. The student is involved in making his own academic choices with the counsel of his English teacher, his parents, his guidance counselor, and his peers. He learns to make wise choices according to his ability, his goals, and his interests.

e. One school system notes in its curriculum guide: "The phasing system involved in this program helps to provide continuous ap-

propriate placement for each student. Students are not in an inflexible track program, nor are they in a heterogeneous classroom arrangement which makes it virtually impossible for the teacher to meet wide ranges of ability. Since each elective course is twelve weeks in length, a student has constant opportunity for appropriate placement throughout high school."[3]

In other words, a student may take courses from a variety of phase levels during his four years in high school, and the result may be a highly individualized program in English.

f. Better teaching results when teachers can choose to teach those courses for which they are best qualified.

g. Teachers are not restricted to a single set of textbooks; instead, they select materials appropriate for each course.

h. Students, parents, teachers, counselors, librarians, and administrators are all involved at various stages in planning the courses; thus a phase-elective program comes closer to representing the ideals of a community than a traditional program does.

i. Courses are constantly evaluated and modified or dropped. New courses are added as student interests change.

j. The belief that the curriculum should be in a constant state of evolution dominates the thinking of members of a department involved in phase electives.

What are some of the reasons why a few phase-elective program seemed doomed to failure?

It is difficult to predict exactly why some programs might fail since the movement toward phase electives has been underway for less than a decade and since many programs are so new that they cannot be evaluated adequately. However, there are indications that some programs might fail for these reasons, among others:

a. Some courses seem to be more teacher-centered than student-centered. A few course descriptions read like abstracts of theses written to fulfill requirements for master's degrees, reflecting, perhaps, the eagerness of a few teachers to dazzle students with their knowledge of certain authors and their works.

b. The program is top-heavy with courses in literature and seems to ignore instruction in language, composition, the mass media, film, and speech. For example, one Midwestern program lists thirty-six courses — thirty dealing with literature and the remaining six with speech and dramatics.

c. Some courses seem to be designed primarily to cater to student interests without a strong rationale for the content, except that

[3]South Bend Community School Corporation. *English Curriculum*, Grades 9-12: *A Nongraded Phase Elective Senior High English Curriculum*. South Bend, Indiana.

it is "relevant." Such courses do not focus on the development of the student's ability to communicate; rather, they seem to be designed as vehicles for rap sessions that could be interesting but could also be of little value to the student.

d. Inadequate development time has been provided for the planning team to consider a philosophical base for the course offerings, to write objectives for the entire program, to develop courses and write course descriptions, to communicate with parents and students about the program, to consider the number of phases needed for a specific school, and to write adequate descriptions of the phases.

e. The program has been developed primarily because the administration wants one.

f. The program has been developed primarily because everyone else is developing one.

g. Some programs have been developed by teachers who pay little attention to student involvement in planning courses or who simply divide up their present courses and call them phase electives.

One contributor noted that "not every school developing a phase-elective program is doing so for valid reasons. To be sure, the 'Hawthorne effect' can be easily detected in schools that have developed phase-elective programs, and other schools are misinterpreting the effect and looking upon it as the sole reason for making changes themselves. Some schools seem to be developing phase-elective programs primarily because they are fun, they are new, and they are exciting. They are 'What's happening now.' But if those are the main reasons for planning a program, the result will probably not be pedagogically sound. Many so-called phase-elective programs are only the same old food served on new dishes. After tasting the food, the students realize that they have been served warmed-over hot dogs instead of the steak that was promised."

How large must a school be to offer a phase-elective program?

Schools with enrollments of two and three hundred have designed successful programs. The student population is not the important factor; rather, the size of the department, the department's philosophy of teaching English, and its desire to provide exciting courses for students are the important considerations.

How much time is required to plan a phase-elective program?

All of the contributors agreed that the members of a planning team (see the answer to Question 7) should spend at least one year designing a program before attempting to put any part of it into operation. Several factors influence the amount of planning time needed:

a. the degree of commitment of members of the department to develop a new program;

b. the scope of the program — for seniors only, or for juniors and seniors, or for all students in high school;

c. the amount of released time given to members of the planning team;

d. the attitude of the administration toward the development of new programs;

e. the availability of resource persons and resource materials.

One of the contributors suggested that a planning team work for at least a year before initiating even a partial program for one or two grades. He noted that it takes time for members of the team to agree on the number of courses to be offered and the procedures to be followed for grading and scheduling. Members of the team also need a great deal of time to work with students to determine the kinds of courses students think they need. He further noted that time for ample discussion of a philosophy of teaching English and for writing and discussing course objectives is definitely needed; otherwise, the program might fail.

Another contributor noted that the planning period must be adequate so that course titles, course numbers, and course descriptions can be completed in time for a preliminary enrollment so that members of the English department and the administration will know which courses can be scheduled.

During the planning period, members of the team also need time to communicate with students, parents, guidance counselors, teachers in other departments, the librarian, and administrators. If the program is to be successful, all people affected by it must know its purpose, its scope, its advantages, and its disadvantages.

Who should help plan a phase-elective program?

The contributors generally agreed that all members of a department of English, a consultant for the school system if one is present, students, administrators, parents, guidance counselors, and librarians should be involved in various stages of development.

One contributor noted that it is essential for all department members to be involved in writing course descriptions and in selecting materials. All members should also be invited to attend in-service training programs connected with the development of phase-elective programs and in visitations to schools if that seems wise. All teachers in the department should understand how each course fits into the design of the total program.

Phase-elective programs should provide students with many courses from which they can choose those that best meet their needs and interests. To prepare the courses that are needed, the English staff needs to give students many opportunities to discuss proposed courses as well

as to suggest courses. Constructive comments from students can help shape the curriculum, and student comments can also give teachers fresh insights into realistic goals for education. Therefore, students need to be involved in all stages of development and evaluation; otherwise the program might fail.

What sources of information might be helpful in the planning stages?

The following can provide help:

a. Kay Collins, Mescal Messmore, and Larry Newton — the three English consultants in the Indiana State Department of Public Instruction; (Mrs. Collins for the southwest portion of Indiana; Mr. Newton for the eighteen counties across the top of the state; and Ms. Messmore for the rest of the state.)

b. ERIC/RCS (1111 Kenyon Road, Urbana, Illinois 61801) for bibliographical information;

c. schools with phase-elective programs; (The teachers and department chairmen in such schools are already overburdened; therefore, correspondence should be kept brief and visits should be scheduled well in advance. There is little to see in a visit to a school since a phase-elective program is not something one can see in a day; however, talks with students and faculty can prove valuable if they are deemed essential by the planning team.)

d. the publications of Trenton High School, Trenton, Michigan, and of other schools that have developed programs. (See the bibliography.)

Can a phase-elective program have a curriculum framework, or is it just a series of loosely connected courses?

There are several ways of creating a curriculum framework for a phase-elective program. One method is to develop a series of core courses that all students must take. For example, each student might be required to take a course in composition, a course in literature, a course in language, a course in speech, and a course in the mass media. These courses can provide the basis for sequential programs in composition, literature, and so forth. Or to put it another way, the other elective courses that a student chooses in composition could build on that required course.

A required course need not be taught the same way by all teachers. Rather, teachers can agree on basic concepts that should be included in a required course before designing their own versions of it, selecting the materials they want to use and writing their own course descriptions.

Another way to set up a curriculum framework is for the planners to develop a set of required courses which they think meet the basic needs of every student in the school. A student must perform successfully in those courses before he can take electives. This plan might include two or three basic courses in the freshman and sophomore years that concentrate on developing skills in composition, language, reading, and so forth. Again, such courses need not all look alike. Rather, teachers

can decide on the skills that should be developed and then design their own courses.

By writing performance objectives for all courses, teachers can provide another kind of curriculum framework — one used by some schools offering phase electives for all students in the schools. Teachers can agree on which objectives should be achieved by all students and make certain that these objectives are divided appropriately into various courses so that all students, regardless which courses they elect, will have the opportunity to accomplish a definite set of objectives.

A sequence of skills can serve as the framework for all the courses. For example, if teachers decide which reading and writing skills students should master as they study literature, the teachers can use those skills as a basis for a sequential program in literature as they design the various courses. Thus, there can be a definite sequence of skills for all courses within one phase as well as a definite sequence of skills that extends from the first phase through the fifth.

Who should write the course descriptions? When?

All teachers within a department should help plan the overall design for the courses, and each teacher should write the descriptions for the course he will teach. This does not mean that all teachers work on all courses; instead, each teacher first plans those courses he is particularly interested in and then submits his course descriptions to the entire department for approval. To assure a complete program that includes courses in composition, language, literature, and so forth, the department should, after consulting with students, list a large number of courses before each teacher begins writing course descriptions for the courses he wants to teach. He should choose the courses he wants to teach from the list agreed upon by all members of the department; but the teachers should be willing to re-examine the list frequently, adding and dropping courses as a result of discussion with all the members of the planning team and with members of the total school community not on the team.

One of the contributors wrote:

> Something exciting happens when teachers do take the time to consider objectives and select materials, methods and techniques for *their* courses. I do believe that released time or extra pay should be given to teachers to write the courses. If not, they may just borrow courses designed for other school systems. With so many students taking English, a major revision of a program has great impact on the curriculum of a high school. The expense for released time for curriculum work or the cost of extra pay is minimal. Certainly, provisions for curriculum work can be made in a budget.

Another contributor wrote:

> The best time to write courses is during summer, probably immediately after school is dismissed. With no responsibilities

with students, teachers can then concentrate on curriculum writing. I do believe that teachers should meet together to write so that suggestions and ideas can be shared. Parents and students again could be involved.

How can a phase-elective program be designed without overburdening a teacher with four preparations each day?

If each teacher in a department teaches only two different courses in each grading period, he could teach six different courses a year if the courses are offered for twelve weeks, or eight different courses a year if the courses are scheduled for nine weeks. Thus a department with only six teachers could offer as many as forty-eight different courses a year with each teacher having only two preparations a day.

What is the role of performance objectives in the design of phase-elective courses?

The writing of performance objectives helps the teacher design a course that is more student-centered than teacher-centered. Part of the philosophical base of a phase-elective program is that the student has the right to know the objectives of a given course before enrolling in it. Thus, a teacher designing a new course must state the objectives in terms that the student can understand, and the teacher must also tell the student exactly what will be expected of him in the course. (For examples of how performance objectives can be used, see Appendix D and E.)

One contributor wrote:

> With a decrease of course time, an increase in teacher workload, an increase in the need for "accountability", and an increase in individualized instruction, it will be essential that teachers be more specific about the objectives for each course. Each teacher will need to have a 6-, 9-, or 12-week course well organized, for a ten-minute loss of time in such a course will be much more noticeable than it would be in a course that meets for one semester. I know of no better way than writing specific performance objectives for teachers to:
>
> a. prepare materials for a course;
> b. help students realize the purpose of the course;
> c. develop an individualized approach in a course;
> d. evaluate the results of a course through adequate preparation and use of student-centered performance objectives.

How much does a phase-elective program cost?

Phase-elective programs can cost the same as a *good* traditional program. The biggest expenditure usually involves the purchase of a variety of materials, but with ingenuity, some departments have gotten

by with very few additional expenditures. There is no need for increased personnel.

One contributor wrote:

> Some school systems have placed the responsibility for purchasing textbook materials upon the individual school. Our plan is to return, or keep in the school, fees collected for textbook rental for phase-elective classes. This means that at the outset each school thus involved will have to make credit arrangements with the supplier or the local school fund. There is no problem of this nature for the local school when the central purchasing agency orders textbooks.
>
> In this day of increasing numbers of school families not only being unable to pay but also refusing to pay school fees for their children, and township trustees refusing to pick up the tab, it is not possible to count the number enrolled for a course and multiply by the fee for the course to determine how much money will be available for purchasing new materials. Currently in our school system we can count on collecting fees from about 80% of the students enrolled. With the conclusion of negotiations between the trustee's office and the school board, this situation may improve in the future. Meanwhile, where the central purchasing agency may have other funds available to make up a deficit, the local school may not have access to such funds.

How can courses be scheduled without disrupting the school program?

One contributor wrote:

> Scheduling is perhaps the most difficult aspect of planning and offering a phase-elective program. Schools that have computer scheduling have the greatest problems, but an English staff can, and in many cases has, solved such problems in a few intensive hours of work. A very simple way to eliminate problems at the beginning of the program is to let the rest of the school curriculum be scheduled first. Then the department can survey the student interest by period of the day and schedule the most popular courses. Then the student may select any course that is being offered during his regularly scheduled English period or any free period he may have. The students don't have quite as many choices this way, but they have many more than ever before, and the administration is not as "uptight" over scheduling difficulties.

A second contributor wrote:

> I don't know if there is a best way. For us the following steps seemed to work best:
>
> 1. Develop the master schedule placing students on the schedule in all other courses. Leave English periods blank.

2. Resolve conflicts in other courses.

3. Using the information from courses elected by students, assign students to classes according to the periods available for English on the master schedule.

4. Resolve any conflicts.

If a computer is used, several scheduling runs will need to be made. Even after these runs, hand scheduling may be needed. Our students elect on IBM cards, listing three courses in order of preference. The computer service then takes these cards and gives us a tally before courses are assigned to the master schedule.

What role can the teacher play in counseling students about which courses to take?

By explaining different courses in the elective program to students in his classes, a teacher of English can help students elect courses they need as well as courses that interest them. He can become an able ally of the guidance counselor since he has the advantage of knowing not only the student and his abilities but the entire elective program. Each English teacher should work closely with the counselors, and the counselors, of course, should be involved in the planning of the program so they will understand every aspect of it.

What can you do to keep students from taking courses that do not suit them?

One contributor wrote:

> In a phase-elective program the most careful counseling is done within the English department by a teacher who knows the student. This teacher's responsibility is to guide the student by showing him the future implications of each decision he might make. The student then makes his own choice, even if it is a mistake.

A second contributor wrote:

> Students usually do remarkably well in electing courses that are right for their interests and abilities. An English teacher, however, should be a counselor to the student, not just a rubber stamp. I'm assuming that teachers will be using English class time to counsel students. It is important that when counseling is done, teachers have records of previous elective courses taken, phase level for each course, and grade. A student sometimes needs to be encouraged to elect an area in which he has little interest or knowledge. Generally, students do recognize their needs and have the necessary understanding about themselves to make helpful and wise choices.

Evaluation of Phase-elective Programs
by Bernarr Folta

Why evaluate a phase-elective program in English?

Generally, the purpose of initiating a phase-elective program is to give students more opportunities to determine their own educational goals. But usually built into the program are other, more specific aims that are based on the needs and interests of the students and the ideals of the teaching staff and the community. Evaluation is a method for determining whether those aims are being met. Since it is very unlikely that all the aims of a program can be determined beforehand, evaluation can also serve as a method of describing certain changes in a student's perception, attitude, and performance as a result of the new program. Such a description might also determine what mid-course corrections, if any, should be made.

Evaluation is a vital part in the process of building a new program. It involves a method — a process of collecting data to answer questions about where we are going, how we are getting there, and what is important.

What kinds of questions might be answered through evaluation?

Those who can honestly determine the answer to these quesions have initiated the program, or have developed the aims of the program, or are in the process of determining new aims. Below are examples of questions that various phase-elective innovators raised about their own programs. The answers to these questions could reinforce a commitment to the program, or they could provide new directions for altering the existing program.

a. Are students more or less interested in learning English?

b. Do students feel they have more or less control in determining their own educational goals?

c. Do students need more help in determining their goals?

d. Are students accepting the responsibility of determining their educational goals?

e. Does the crossing of grade levels influence change of attitude toward learning? If so, in what direction?

f. What do students think should be changed in the current program? What reasons do they give for these suggested changes?

g. Do students feel they are learning more or less in a phase-elective program than they did in the traditional program?

h. To what extent does the program give students a chance to develop fundamental communication skills?

i. Does the program give students a chance to develop a learning style that seems most natural to them?

j. To what extent might the program influence potential drop-outs to stay in school?

The ten previous questions are all based on student feedback. Teacher feedback is equally important. How the teacher perceives his or her role in designing and working with a phase-elective program is crucial data in program evaluation. The attitude of the teacher might be explored with open-ended questions, such as: "What advantages and disadvantages do you experience when teaching in a phase-elective program?" Or attitudes might be explored with more pointed questions, such as:

Do you feel you have adequate time to prepare for the courses you are now teaching?

Do you feel you are teaching in areas you are best qualified to teach?

Does the program allow you to work with students in a style that is most comfortable to you?

Do you feel that as a department we should be doing more or less to shape a program?

Whether the questions are open-ended or pointed to specific areas of concern, the feedback from teachers must be seriously weighed in evaluating a program.

Questions might also be posed for the parents. If the phase-elective program is to reflect the ideals of the community, parent feedback should also be considered. After sharing the aims of the program with the parent groups and after allowing the parents to examine the catalogue of course descriptions, questions such as the following might be considered as a basis for open dialogues on curriculum:

a. Do you feel the English program provides enough alternatives for your child to meet his needs and interests?

b. Does your child consult with you about the choices he makes in courses?

c. Do you feel the program should make more use of community resources? If so, which resources would you suggest adding to the program?

d. Do you feel your child has become more or less interested in English? What appear to be the direct influences on your son's or daughter's attitude?

e. What information do you want teachers to report to you? Why?

f. What cooperative efforts by the teachers, child, and parent might enhance the program currently being offered?

What methods of collecting data might help to evaluate the program?

In a recent survey of schools experimenting with phase-elective programs, George Hillocks of Chicago University reports that very few schools have established a formal procedure for evaluating their pro-

grams. For the most part, evaluations were limited to casual inquiries with students and staff members. A few schools used opinion surveys. Usually, the aim of the survey was to find out if the students like the "new system" better than the "old system."

Even though most teachers are not prepared to design format cards for a computer analysis of covariance, they could agree on a number of non-technical approaches for evaluating phase-elective programs. The mere identification of questions to determine the effectiveness of the new program would serve as a starting point. Various methods for collecting the information to answer the questions could be considered next.

Question	Some alternatives in method
Are students more or less interested in learning English in the new program?	Opinion survey.
	Count of students taking extra courses in English.
	Interviews with students.
	Dialogues with groups of students, parents, or teachers.
	Reports from teacher observation teams.
Do the phase-elective courses provide a better focus in learning?	Teacher's evaluation of the degree of focus in learning.
	Student evaluation of major course objectives.
	Teacher-made test.
	Criterion test.
To what extent does the program allow the students to develop fundamental communication skills?	Opinion survey. Departmental test.
	Diagnostic test for a given area of study.
	Diagnostic tests for students at certain levels of performance.
	Dialogues with groups of students, parents, or teachers.
	Letters from graduates.

A battery of methods might be used to determine the answers for the questions raised. However, the battery may change from year to year, depending on the questions raised and the extent to which the evaluators feel it is necessary to collect data.

After the collection of data, what next?

Reaching some conclusions about the collected data is the next step and one of the most crucial in the process of evaluation. The conclusions serve as the foundation upon which certain implications of the program can be made, providing the groundwork for any type of intelligent guessing about where to go next. But who arrives at the conclusions? And who determines where to go next?

Even though one person, such as the department chairman, may be in charge of a program evaluation, it would seem that the whole department, or at least an evaluation team, should be involved with interpreting the findings, drawing conclusions, and speculating as to what implications can be found in the conclusions. Some important time should be spent answering the question, "What does it all mean?"

Clear-cut conclusions might be recorded and then tested for clarity and rationality with other members of the staff. The agreed upon conclusions could then serve as a reference for the design of new program guidelines.

How can the evaluation be used to improve the program?

Evaluators might consider four major aims of evaluating a phase-elective program:

a. to identify program features which look promising and should remain intact;

b. to eliminate program problems;

c. to add new features to the program;

d. to identify areas warranting further study.

Identifying those parts of the program which yield positive changes in attitude or performance reinforces a commitment to a program. Much time and effort goes into the development of a phase-elective program. If the results of the innovation are favorable in any way, teachers, students, administrators, school board members, and parents should know about them. Encouragement breeds success.

Identifying program problems should be another aim of the evaluation. Three problems that are common targets for elimination in phase-elective programs include: scheduling that interferes with students selecting those courses they want or need; course descriptions that misrepresent the course offerings; and assignment overloads for teachers. Determining how these and other program problems can be eliminated

or reduced usually depends on the willingness of staff members to pay attention to them.

Adding new features to a program is an aim that may require a considerable amount of soul-searching and planning. Deciding what new courses, objectives, or strands of options should be built into the program may necessitate months of deliberation. For example, if one implication of the evaluation was that students would better understand what they are to learn if the objectives for the course were spelled out clearly, it could take a whole year for the teacher to formulate major course objectives in performance terms that are translatable to students. Departments might guard themselves against underestimating the time it takes to add new features to a program.

Identifying program areas that warrant further study should be another aim of evaluation. Implications for further studies might be pointed toward short-range and long-range goals in developing the program. For example, the need to determine whether students are receiving adequate counseling on phase-elective choices might be one evaluation target that could be affected by short-range curriculum goals. On the other hand, seeing the need to investigate levels of proficiency for the use of written conventions would be an evaluation target that could be affected by long-range goal setting. Identifying program areas that warrant further study is an initial step in giving shape to the curriculum of the future. But, again, the implications for this type of study would need to be developed within a realistic amount of time.

What traps might be watched for in evaluating a phase-elective program?

As with any evaluation, there are many traps, some of which are listed below:

a. inadequate samplings;

b. inadequate methods of sampling;

c. instruments that elicit vague responses;

d. concluding that the phase-elective program is a panacea;

e. not continuing evaluation;

f. believing that every aspect of the program can be evaluated;

g. trying to answer the question: "Do the students learn more in a phase-elective program?";

h. not including student evaluations;

i. not specifying or recognizing the limitations of evaluation methods;

j. thinking that only positive findings can help a program grow.

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Appendix A

Sample Course Descriptions*

Language of Creativity

This is a creative writing course. We examine stories, songs, films and each other's writing to increase the richness of our store of words and ideas and to develop some flexibility in finding a strategy for writing what we think and feel. There is a heavy emphasis upon student involvement in bringing in material to aid this sharing process. We write in a variety of forms, and from a variety of motives; we grow in our ability to observe experience accurately, use words to characterize as well as classify, and to get involved with textures — the sight, sounds, tastes and touches of things as well as with structures in giving our ideas a voice. We are going to be finding the sources of our creativity in the world right around us.

— from Interlake High School, Bellevue, Washington

Social Involvement

This is a course about commitment. It will provide an opportunity to see how man's language and literature have helped him develop a sense of concern for his fellow human beings, from the story of the Good Samaritan to Dickens' *Hard Times*. We will see how individuals have risen to heroic status in times of change, and how great human beings such as Luther, St. Joan, Galileo, Becket have provided the forces which have moved history. We will be looking at the effect of such action and at its price, from misunderstanding to martyrdom. We will be asking questions about human integrity and its relationship to power, about the faith that people have, and the depth of their feeling for other human beings.

— from Interlake High School, Bellevue, Washington

Language of Life-Styles

This is a course about the patterns of living laid down in the biographies and autobiographies of remarkable human beings from Gandhi to Helen Keller. Who would you want to write *your* biography? How does the writer's point of view affect the truth or objectivity of his writing? What is there in the lives of others that suggests options for our own lives of occupation, life style, or systems of values? Students will have a chance to explore these and other questions related to the long term choices we make about education, vacation, marriage and community involvement, and through reading, writing, and discussion come closer to a personal sense of where they are and where they want to go.

— from Interlake High School, Bellevue, Washington

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Our Town

Your community is all around you. Do you know what it can do for you? Using the newspapers, field trips, and various agencies in Muncie, the student will communicate with our town. In an effort to learn about Muncie, the student will write letters, read newspapers, listen to radio, and conduct interviews.

— from Central High School, Muncie, Indiana

Composition I

"It's a Puzzlement." If English grammar and sentence structure is your puzzlement, this course is for you! We will review and revamp, and "get it all together." Special emphasis will be placed on constructing interesting and concise sentences and putting them into meaningful paragraphs. Spelling improvement and vocabulary study will be included.

— from Central High School, Muncie, Indiana

Legends and Folklore

Legends and folklore will encourage students to discover how man — since the beginning of time — has used his imagination to help him face the problems and mysteries of his world. For example, some folk tales and myths are explanations and reasons for seasons and for day and night. The study will begin with one of the most exciting stories ever told — the seige and fall of Troy. Moving ahead, more modern folk tales and heroes, such as Jesse James and John Henry, and contemporary ballads and folk songs and legends will be read and studied. Students will act as researchers and recorders for local legends and folklore.

— from Central High School, Muncie, Indiana

Dramatics and Oral Interpretation

This course is basically an activity course designed to introduce students to concepts and techniques of acting and interpretive reading: pantomimes, prose and poetry readings, and the acting out of dramatic scenes. The student will be provided with a rental text that is sparingly used during the course. Little outside work is required in terms of daily assignments. Text used: *The Stage and the School.*

— from West Lafayette High School, West Lafayette, Indiana

Film Production

Two types of film production will be required in this course: an experimental film and a creative art or documentary film. The purpose of the experimental film will be to try out various film techniques and to become acquainted with the operations of film equipment. Students will also study film composition and film editing. Film-makers should

anticipate paying $10-15 cost for their own film and developing. Grades based on quality of film.

— from West Lafayette High School, West Lafayette, Indiana

A History of the English and American Language and a Survey of Early American Writings

This course should be interesting to those students who would like answers to questions such as: From what and where did our language evolve? How do words change in meaning? How do "new" words come into the language? What is the difference between American English and British English? What do euphemisms tell us about ourselves?

Early American literature will sample writers such as Poe, Hawthorne, Melville, Emerson, Thoreau, in addition to early Puritan authors. Three compositions, two examinations (essay and objective), oral participation, and final exam (essay) will determine grade.

— from West Lafayette High School, West Lafayette, Indiana

Vocational English

A course designed to prepare the student who plans to enter the "world of work" after high school. The class will afford an opportunity for the student to improve his individual weakness in the use of the language. English will be studied as it relates to practical everyday situations.

— from Murray High School, Murray, Kentucky

Appendix B

Sample Course Outline for Teachers

English 352 — Creative Writing*

Course Description

Creative Writing is designed for students who enjoy writing; who want guidance and criticism from a teacher; and who need and want the opportunity to write creatively and be recognized for their work.

Achievement Level

Creative Writing is designed for students who have successfully completed at least one course in composition.

Teaching Objectives

To develop the student's ability to see material for creative writing in his own experiences and observations

To make the student aware of the techniques the creative writer uses in prose and verse

To teach the student how to describe — in prose and in verse — people, places and experiences, so that the reader will get the impression the writer wishes to convey

To teach students to express their thoughts, opinions, and ideas in verse and in the personal essay

To teach students to write a short story in which (1) the action results from the character; and (2) the theme, style, and form are complemental to one another and to the characterization and the action

To publish a literary magazine which will be a credit to the contributors

Learning Objectives

To look for material for writing in everyday observations and experiences

To use vivid comparisons, sensory language, and exact motion words in prose and poetry

To use connotative words to achieve a desired effect

To develop believable and understandable characters

To express personal thoughts, opinions, and ideas in prose and poetry which others will enjoy reading.

*From Harrison County High School, Cynthiana, Kentucky. Reprinted by permission.

To write a short story of about 1,000 words which presents in an interesting style a well-developed character, a well-constructed plot, and a universal theme

To keep a notebook for practice writing

Basic Materials Provided for Students

Hook, J.N. *Writing Creatively.* Boston: D.C. Heath, 1967.

The Literary Cavalcade, (a monthly magazine of contemporary literature and creative writing for Senior High English, published eight times during the school year).

Roget's College Thesaurus in Dictionary Form.

Supplementary Materials

"Creative Writing." Folkways Record

The Writer, (magazine published monthly for those interested in literary pursuits).

Course Outline

I. Write a personal inventory to help discover material for creative writing; take a test on creativity.

II. Study the use of observation and sensory words in personal essays and in-class writing assignments.

III. Study the use of description and imagery, and practice writing descriptive paragraphs.

IV. Study the methods of characterization and practice writing characterizations.

V. Study the use of setting, plot, and theme in the short story and practice these in writing assignments.

VI. Write a short story.

VII. Study the techniques of writing poetry and write poetry.

Nine Weeks' Plan

First Week What Can I Write About?

Take creativity test: "How Creative Are You?" from *Read Magazine, (October* 1, 1969), (notebook).

Discuss the nature of creative writing.

Discuss objectives of the course — teacher's and students',

Study and discuss "Material Under Your Nose," *Literary Cavalcade,* (October 1970).

Study and discuss *Writing Creatively,* pp. 11-47.

Discuss the nature of the personal essay.
Write the personal inventory as outlined in *Writing Creatively,* pp. 14-17, (notebook).
Assignment: Write a personal essay, (notebook).

Second Week Descriptive Writing

Study and discuss "Description," *Literary Cavalcade,* (October 1971).
Study and discuss "Tone — Reflects Mood," *Literary Cavalcade,* (March 1971).
Study and discuss "Figurative Language," *Literary Cavalcade,* (April 1971).
Write a creative description of a place, (notebook).
Write a creative description of a person, (notebook).
Write a creative description of an event, (notebook).
Assignment: Revise and rewrite the best of these descriptions and turn in for literary magazine.

Third Week Characterization

Listen to record "Creative Writing," (selection).
Study and discuss methods of characterization, *Writing Creatively,* pp. 137-157.
Study and discuss "Everything is Character," *Literary Cavalcade,* (November 1970)
Write (notebook) a good characteriaztion of a person who you think might be a good main character in a short story.
Read and discuss characterizations in class.
Assignment: Revise and rewrite personal essay from notebook; turn in for literary magazine.

Fourth Week Setting

Study and discuss *Writing Creatively,* Chapter 10.
Study and discuss "Keep It Brief and Blend It," *Literary Cavalcade,* (December 1970).
Write (notebook) description of setting for a story which takes place in (1) a large high school, (2) a small farm, (3) a rural community, (4) a small town, and (5) a large city ghetto.
Discuss the tone, accuracy, and interest of these descriptions.
Read short stories in which setting is emphasized.
Assignment: Write (notebook) a description of a setting in which the character described in third week might find himself.

Fifth Week Plot and theme

Study and discuss the material on plot, *Writing Creatively,* Chapter 10.
Study and discuss professionally written short stories in *Literary Cavalcade* pointing out the theme, outlining the plot, determining the

point of view, describing the character and the setting.

Assignment: Decide on a main character, setting, theme, and point of view for your story and outline plot (notebook).

Sixth and Seventh Weeks Writing the Short Story

Work on writing the short story in class with the help and suggestions of the teacher in individual conferences.

Ask yourself the following questions as you write your story:

(1) Are the characters believable; do they evoke that attitude I desire the reader to have?

(2) Does the description of the setting help to establish the tone of the theme in the story?

(3) Does the story have a theme? Is it implicit or explicit?

(4) Does the action help to define the character and the theme?

(5) Is the style clear and interesting and does it add to the value of the work?

Assignment: Revise and rewrite your story; prepare an acceptable manuscript (*Writing Creatively,* Chapter 15) of your story and send a copy of it to one of the places suggested in *The Writer.* Turn carbon or second copy in for teacher evaluation.

Eighth and Ninth Weeks Writing Verse

Study and discuss the elements of poetry and light verse and the differences between the two forms.

Study and discuss *Writing Creatively,* Chapters 13-14.

Provide a sensory experience for the class using lights, music, color, taste, smells; have the class write after this experience — perhaps the results will be poetry.

Explain, discuss, and practice writing the Dylan Thomas portrait, Ezra Pound couplet, form poetry, syllable poetry, sonnet, limerick and free verse.

Read and discuss poetry — student and professional.

Assignment: Revise and rewrite one or more of the pieces of verse you practiced writing in your notebook and turn in for the literary magazine.

Suggested Approaches

Keep notebook for class notes and first draft of all writing assignments.

Write something in notebook every day.

Rewrite material from notebook to submit to a school literary magazine or other publication.

Write in-class assignments.

Discuss and evaluate students and professional writing in class.

Spot check notebooks.

Evaluation

I. Of Students

A. Students will be evaluated on the quantity as well as quality of what they write.

B. Students who have a frequently used notebook, who submit two manuscripts for a publication, and who have an acceptable short story will receive an A or B.

C. Only those students who fail to keep their notebooks and/or do not turn in the short story will receive a D or F.

II. Of Course

The course will be considered successful if:

A. ⅔ of the students keep an acceptable notebook

B. ⅔ of the students write an acceptable short story in which the emphasis is on character and theme

C. ⅔ of the students submit at least two manuscripts for publication.

Teacher Resources

Abrams, M.H. *A Glossary of Literary Terms.* New York: Rhinehart, 1958.

Bennett, George and Paul Molloy, eds. *Cavalcade of Poems.* New York: Scholastic, 1965.

Dunning, Stephen, ed. *Reflections on a Gift of Watermelon Pickle and Other Modern Verse.* New York: Scholastic, 1966.

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Appendix C

Sample Course Outline for Teachers

Appreciation of Modern Media*

Course Description

In this course a student will study the techniques of film making together with viewing films to give him a better understanding and appreciation of this visual media. Written critiques will be required from each student as well as participation in classroom discussion. He will also learn to critically evaluate radio and television — two other important forms of modern communication.

Achievement Level

This course is so designed that each student regardless of his academic level may achieve because practice in oral and writing skills will be a part of this course. The student will be encouraged to express his feelings on films and television shows that he has seen not only in class but outside of class.

Objectives

1. To provide an opportunity for oral discussion of films
2. To develop some sense of evaluation of the motion picture
3. To understand the range of techniques available to the film director and industry
4. To create an awareness of the impact of films on the media consumer
5. To develop interest and encourage students in the vocational possibilities of the film, television and radio media
6. To develop the abilities of the student in oral presentation of radio shows

Chief Emphases

The emphasis of this course is divided equally between film and television study with the latter including some radio work.

Materials

Exploring The Film — Kuhns and Stanley (Geo. A. Pflaum)
Exploring Television — Kuhns (Loyola University Press)
Plays from Radio — Lass
Radio and Television Plays — Feigenbaum
Television Plays — Chayefasky

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"Great Moments in Radio," volumes I and II (records)
16 MM and 8 MM film projectors, tape recorder and cassette player
Films from Public Library and AV department

Course Outline

Week 1

Introduction to film media

I. "Rhetoric of the Movie" series which compares film making to sentence and paragraph writing.
II. *Explaining The Film* — Chapters 1, 2 and 3

Week 2

Language of the film

I. *Explaining the Film* — Chapters 5, 6 and 7
II. Two films to illustrate material in chapters
III. Suggested films: "Child of Darkness, Child of Light" (27 Min.)
"Paddle to the sea" (28 Min.)

Week 3

History of the film

I. Silent films — penny arcades, musical accompaniment, etc.
II. D. W. Griffith's contribution — Iris Technique, editing, symbolism
III. Development of movie "stars"
IV. Suggested 8 mm. films:
"Screen Souvenirs" No. 8 and 19
"Silent Movie Studio" (2 reels)
"Movie Milestones" No. 1
"Great Moments from Birth of a Nation"
V. Other audio-visual aids:
"The Movies Learn To Talk"
"Time of One Silent Screen" (Cassette)

Week 4

Film Genres

I. Comedy — 2 days
Suggested films: W. C. Fields
Charlie Chaplin
"Golden Age of Comedy" (AV rental)

II. Animation — 1 day
Suggested films: "Dot and Line" (10 Min.)
"Red and Black" (6 Min.)
"Adventure J" (10 Min.)

III. People and Non-People characters — 2 days
a. *Exploring the Film* — Chapter 8
b. Suggested films: "Grand Canyon" (29 Min.)
"Red Balloon" (34 Min.)

Week 5

Film Genres (continued)

I. Documentaries
a. *Exploring the Film* — Chapters 11 and 12
b. Suggested films: "The River" (32 Min. b/w)
"Wonderful World of Wheels" (32 Min.)
"I Have a Dream" (32 Min.)

Week 6

Film Genres (continued)

I. Filmic drama
a. *Exploring the Film* — Chapters 9, 10 and 13
b. Suggested films: "Hangman" (11 Min.) with poem
"Snowy Day" (20 Min.)
"Occurrence at Owl Creek Bridge" (27 Min.)
c. Feature films on TV or at local theaters
d. Concluding discussion and/or exams on film media

Week 7

Radio

I. *Exploring Television* pp. 12-20
II. Brief history of radio through lecture, student reports
III. Suggested materials:
"Great Moments in Radio" volumes I and II (records)
"Heyday of Radio" (cassette)
"Radio Drama—Ma Perkins and Young Dr. Malone" (AV tape)

Week 8

Television

I. Introduction to TV, *Exploring Television,* pp. 20-58; *Exploring the Film,* Chapter 14

II. TV Genres, *Exploring Television* pp. 62-65
III. Commercials, *Exploring Television* pp. 76-99

Week 9

Television Genres (continued)

I. Soap Operas, *Exploring Television* pp. 66-75
II. News, *Exploring Television* pp. 100-111
III. Variety shows, *Exploring Television* pp. 112-125

Week 10

Television Genres (continued)

I. Talk shows, *Exploring Television* pp. 126-131
II. Situation Comedy, *Exploring Television* pp. 132-141
III. Dramatic series, *Exploring Television* pp. 142-147
IV. Western, *Exploring Television* pp. 148-154

Week 11

Television Genres (continued)

I. Police-cop shows, *Exploring Television* pp. 155-159
II. Private Eyes, *Exploring Television* pp. 160-164
III. Spy shows, *Exploring Television* pp. 165-171
IV. Professional shows, *Exploring Television* pp. 172-188

Week 12

Television Summary

I. Images TV reflects
II. TV's influences on its audience
III. *Exploring Television* pp. 192-227

Appendix D

Sample Course Description Containing Performance Expectations That Is Given to Students

English 328 — Experimental Writing*

The only materials you are expected to purchase are *Typog* and the *Purple Aardvark*, both student publications.

The major objectives for the course are for you to complete two booklets, one dealing with personal writings and another with simple forms of poetry. During the last week of the course, you will also have the option of teaching poetry and poetry writing to students in grades 4-5-6 at one of the elementary schools.

In your first booklet of writings, you will be expected to select topics which have a special meaning to yourself, and you will be expected to communicate those meanings by using details that "show" rather than "tell" and by leading the reader to discoveries rather than by generalizing. Of course, you won't be expected to do all this at first. It will take time. It will take listening to comments from other people without reacting defensively. It will take revision skills — particularly those dealing with "tightening." And most important, it will take a willingness on your part to communicate. If you can be patient and if you are industrious in trying to do all these things, you will probably end up with some good, honest pieces of writing. If you don't, your writings might sound a little fake — even though you don't intend for them to sound that way.

In your second booklet, you will be expected to include experiments with simple poetic forms, such as the haiku, cinquain, tanka, quatrains, as well as with free verse and concrete poems. You will be expected to use language in a suggestive, rather than in a literal, sense for some of the poems. You don't have to *say* anything profound to write a good poem. If you are willing to return to "a child" you once were and play with words without feeling terribly inhibited, you should succeed in this kind of writing.

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Appendix E

Sample Course Evaluation

English 328 - Experimental Writing*

1. Several of the major objectives for the course were these:
   - — To develop a booklet of personal writings which you feel honestly represent your impressions about the past and present.
   - — To experiment in developing a writing voice that sounds sincere and honest.
   - — To consider revision as a natural part of the process of writing and to consider it more than eliminating mechanical problems.
   - — To develop a sharper sense of developmental needs and word economy in both prose and poetry writing and to demonstrate this awareness by revising your own works and helping others to improve theirs.
   - — To develop a booklet of your own poetry as an experiment with various forms of poetry such as haiku, tanka, cinquain, quatrain.
   - — To shape descriptions of images which add concreteness to your writing and help the reader to experience meaning.
   - — To experiment with run-on lines, rhyme and other poetic movements which add to the meaning of a poem.
   - — To develop a little more confidence in your writing abilities.

   Check those which you feel that you have accomplished. On the backside of this paper add a note explaining any objectives which you feel you did not accomplish.

   On the backside of this sheet add any objectives for the course which you feel I might have overlooked.
2. In your estimation, are the goals for this course realistic? If no, please explain on the backside of this sheet.
3. If you feel that any change in the objectives for the course is needed, please describe your modifications on the backside of this sheet.
4. Additional comments.

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Appendix F

Opinion Survey of Phase-elective English Program
West Lafayette High School 1970-1972*

1. The objectives for the 9 week course I have taken were
   a. explained and discussed
   b. explained but not discussed
   c. neither explained nor discussed
2. Having selected my own courses, I
   a. felt more motivated to pursue a subject of my own interest or need
   b. did better work in English
   c. felt no difference about my own motivation or performance in English
   d. felt less motivated to learn than I would learn if I had been in a required course
   e. performed less than I would perform if I had been in a required course

   (If you answer *d* or *e*, please explain on your answer sheet.)
3. I chose my phase-elective English course based on
   a. interest in the subject area
   b. recommendation by classmates
   c. suggestions from counselor
   d. suggestions from English teacher
   e. suggestions from parent
   f. usefulness of the subject for the future
   g. the ease at which I might complete the course
   h. the time of day the course was being offered
   i. other (Explain on answer sheet.)
4. In the English phase-elective program
   a. I have always been scheduled in the courses I chose
   b. I am usually scheduled in the courses I choose
   c. I am rarely scheduled in the courses I want to take
   d. I am never scheduled in the courses I have requested
5. For the most part, I have found my English teachers to be
   a. well acquainted with their subject matter
   b. adequately acquainted with their subject matter

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c. somewhat acquainted with the subject matter
d. poorly acquainted with the subject matter

6. In general I have found the English staff to be
   a. usually available for consultation or help with questions
   b. rarely available for consultation or help with questions
   c. never available for help or for consultation

7. The English staff seems to be
   a. very willing to consider student comments on the curriculum
   b. usually willing to consider comments of students on the curriculum
   c. usually narrow-minded in regard to consideration of student comments on the curriculum

8. The offerings in the English phase-elective program should be
   a. expanded to cover offerings in even more areas
   b. kept as they now stand
   c. reduced so that more emphasis can be placed on fewer, more important areas

9. The English phase-elective program offerings and curriculum in general is
   a. adequately meeting my needs
   b. hindering the fulfillment of my current needs
   c. neither meeting nor hindering my needs

10. I see the greatest advantage of the phase-elective program as being
    a. freedom of choice
    b. interesting variety of courses
    c. variety of teachers
    d. variety of classmates
    e. other (Explain on answer sheet.)

11. I see the greatest disadvantage of the phase-elective program as being
    a. scheduling the course you would like to take
    b. not a wide enough range of courses to choose from
    c. misleading course descriptions
    d. too short of a time period for adequate coverage of material
    e. other (Explain on answer sheet.)

12. In general I feel that the phase-elective program is

    a. good — no change needed
    b. much better than having eight semesters of assigned courses in English, but a few changes are needed
    c. all right, but considerable improvement needed
    d. unsatisfactory